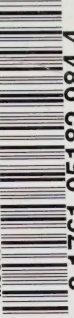


MUSIC - UNIVERSITY OF TORONTO



3 1761 05182 984 4

Holst, Gustav
[King Estmere. Piano-vocal
score. English]
King Estmere

M
1533
H83K5

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

GUSTAV HOLST


KING ESTMERE

LONDON NOVELLO & Co. LTD.

BACH

PURCELL
MENDELSSOHN
BRAHMS

MOZART
BEETHOVEN
HAYDN



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NOVELLO'S ORIGINAL OCTAVO EDITION.

words - Thomas Percy
from Reliques of Ancient
Doddley 1765

KING ESTMERE

OLD ENGLISH BALLAD

FOR CHORUS AND ORCHESTRA

COMPOSED BY

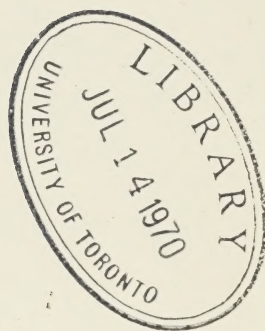
GUSTAV HOLST.



LONDON: NOVELLO AND COMPANY, LIMITED.

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MADE IN ENGLAND



M
1533
H8345

This work is scored for ordinary full orchestra including harp.

It is however arranged so that it can be played by an orchestra consisting of two flutes, one oboe, two clarinets, two bassoons, two horns, two trumpets, one trombone, strings and harp or piano.

To Sir Charles Villiers Stanford.

King Estmere.

Old English Ballad.

wrt 1903

Gustav Holst, Op. 17.

Moderato e molto pesante.

Piano.

The piano introduction is in 2/4 time. The right hand plays a series of chords, starting with a fortissimo (*ff*) dynamic, then moving to mezzo-forte (*mf*), and finally crescendoing (*cresc.*). The left hand plays a rhythmic accompaniment of eighth notes, marked *non legato*. The music is in a key with one sharp (F#).

This section continues the piano accompaniment. It features a series of chords in the right hand and a rhythmic pattern in the left hand. There are markings for *ff*, *mf*, and *cresc.* in the right hand, and *ff* in the left hand. The music is in a key with one sharp (F#).

CHORUS.

Soprani. 1

Contralti.

Tenori.

Bassi.

Hear ken to me gent le men Come and you shall hear A

Hear ken to me gent le men Come and you shall hear A

The chorus consists of four vocal parts: Soprani, Contralti, Tenori, and Bassi. The lyrics are "Hear ken to me gent le men Come and you shall hear A". The piano accompaniment continues with chords in the right hand and a rhythmic pattern in the left hand. There are markings for *ff*, *mf*, and *cresc.* in the right hand, and *ff* in the left hand. The music is in a key with one sharp (F#).

The one of them was
The one of them was
tale of the boldest brethren That ev - er borne y - were. The one of them was
tale of the boldest brethren That ev - er borne y - were. The one of them was

Adler young The t'other king Estmere; They were as bold men in their deeds As a - ny far and
Adler young The t'other king Estmere; They were as bold men in their deeds As a - ny far and
Adler young The t'other king Estmere; They were as bold men in their deeds As a - ny far and
Adler young The t'other king Estmere; They were as bold men in their deeds As a - ny far and

near.
near.
near. As they were drink.ing ale and wine With - in king Estmere's hall:
near.

rall. a tempo

"When will you marry a wife brother— A wife to glad us all?" *mf* Then be.

rall. a tempo

f *mf*

rall.

spake him king Est. mere And answered hasti - lee; "I know not that la. dy in

rall.

a tempo 3

p dolce

"King Ad. land hath a daughter, Men

all the land That's fit to mar. ry me."

a tempo 3

p dolce

"King Ad-land hath a daugh-ter, Men call her bright and
call her bright and sheen: King Ad-land hath a daugh-ter, Men call her bright and

p dolce Poco meno mosso. *poco*

"King Ad-land hath a daugh-ter, Men call her bright and *sheen: If
*sheen: King Ad-land hath a daugh-ter, Men call her bright and *sheen: If
sheen: King Ad-land hath a daugh-ter, Men call her bright and *sheen: If
p dolce *poco*

"King Ad-land hath a daugh-ter, Men call her bright and *sheen: If
Poco meno mosso.

cresc. *pp* *morendo*

I were king here in your stead — That la-dye — should be my
cresc. *pp* *morendo*

I were king here in your stead — That la-dye — should be my
cresc. *pp* *morendo*

I were king here in your stead — That la-dye — should be my
cresc. *pp* *morendo*

I were king here in your stead — That la-dye — should be my

*) shining

6 Tempo I. ma con spirito.

queen?"

queen?"

queen?"

p cresc. poco a poco

p cresc. poco a poco

*) "Reade me, reade me dear brother, Throughout mer-rie Eng lãnd, Where

Tempo I. ma con spirito.

pp non legato

cresc. poco a poco

mf cresc.

"You shall go yourself

mf cresc.

"You shall go yourself

we might find a mes-senger Be-twixt us two to send?" "You shall go yourself

we might find a mes-senger Be-twixt us two to send?" "You shall go yourself

mf cresc.

brother, I'll bear you compa-nie: Some through messengers are deceived, I fear lest

brother, I'll bear you compa-nie: Some through messengers are deceived, I fear lest

brother, I'll bear you compa-nie: Some through messengers are deceived, I fear lest

brother, I'll bear you compa-nie: Some through messengers are deceived, I fear lest

8.....

cresc.

*) Advise

Poco più mosso.

so should we? _____

so should we? _____

so should we? _____

so should we? _____

Poco più mosso.

4

Thus they

Thus they ren.ished them to ride

Thus they ren.ished them to ride

*) ren.ished them to ride

*) furbished (prepared)

f cresc. e string.
ride Thus they renished them to ride On

f cresc. e string.
Thus they renished them to ride On

cresc. e string.
Thus they renished them to ride On two good renished steeds.

f cresc. e string.
Thus they renished them to ride On

cresc. e string.
two good renished steeds.

two good renished steeds. And when they came to king

two good renished steeds.

And when they came to king Ad - land's

Ad - land's hall Of

And when they came to king Adland's hall

And when they came to king Adland's hall Of red gold shone their

hall Of red gold shone their weedes.*

red gold shone their weedes.*

Of red gold shone their weedes.*

weedes.*

mf *dim.*

mf dolce *dim.*

Poco meno mosso.

And when they came to king Ad-land's hall Be-fore the weedes.

mp *p*

Poco meno mosso.

p *p dolce*

6 Molto meno mosso.

There they found good king Ad-good-lye gate:

p dolce *p*

6 Molto meno mosso.

p *p dolce*

*) clothes

land Lean.ing him self there - att.

p "Now

dim.

p "Now

Andante con moto.

p "You be wel.come

p "You be wel.come

p "You be wel.come

Christ thee save good king Adland, Now Christ you save and see?"

Christ thee save good king Adland, Now Christ you save and see?"

Andante con moto.

pp

king Est.mere, Right heart.i - lee to me?"

king Est.mere, Right heart.i - lee to me?"

king Est.mere, Right heart.i - lee to me?"

king Est.mere, Right heart.i - lee to me?"

"You have a daughter"

— said Ad-ler young Men call her bright and sheen, My brother would mar-ry her to his

cresc.

poco rall. **Animato.** 7

wife, — Of England to be his queen?

poco rall. **Animato.** *cresc.* 6 7

"Yes-ter day was at my dear

daughter Sir Bremor the king of Spain And then she nicked him of nay, And I

dim.

mp

*) refused him

accel.

"The king of Spain

"The king of Spain

"The king of Spain

doubt she'll do you the same"

accel.

8

rall. *portamento* *p*

The king of Spain — is a foule pay-nim And 'leeveth in Ma - hound! — And

portamento *p*

The king of Spain — is a foule pay-nim And 'leeveth in Ma - hound! — And

portamento *p*

The king of Spain — is a foule pay-nim And 'leeveth in Ma - hound! — And

portamento *p*

Spain The king of Spain — is a foule pay-nim And 'leeveth in Ma - hound! — And

rall. *pp*

mf 8 *Moderato.*

pi - ty 'twere that la - dye fair should mar-ry a hea-then hound"

mf

pi - ty 'twere that la - dye fair should mar-ry a hea-then hound"

mf

pi - ty 'twere that la - dye fair should mar-ry a hea-then hound"

mf

pi - ty 'twere that la - dye fair should mar-ry a hea-then hound" "But

8 *Moderato.*

*) Mahomet.

grant to me" says king Estmere "For my love I pray, That I may see your daughter dear

mf "Although'tis se-ven years and more Since my daughter was in hall, She *cresc.*
mf "Although'tis se-ven years and more Since my daughter was in hall, She *cresc.*
mf "Although'tis se-ven years and more Since my daughter was in hall, She *cresc.*
 Ere I go a-way" "She

rall. *Andante.*
 shall come once down for your sakes To glad my guest-es all"
 shall come once down for your sakes To glad my guest-es all"
 shall come once down for your sakes To glad my guest-es all"
 shall come once down for your sakes To glad my guest-es all"
rall. *Andante.*
 shall come once down for your sakes To glad my guest-es all"



9 *p dolce* *senza cresc.*
Down then came that maiden fair With la-dies laced in

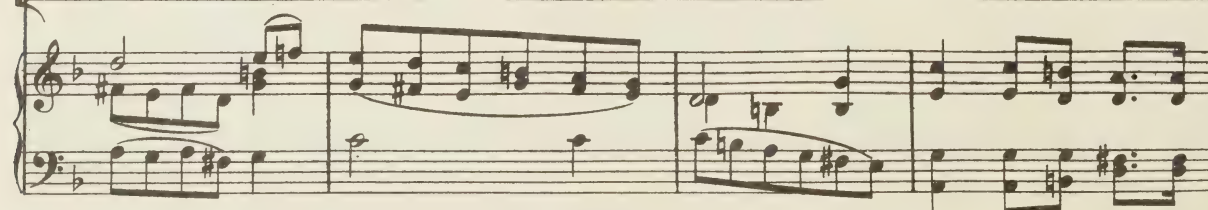
Vocal line and empty piano accompaniment staves for measures 9-12. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment staves are empty.

9 *cresc.* *p* *R. H.*

Piano accompaniment for measures 9-12. The right hand features a melody with a crescendo, and the left hand has a bass line with a rest in the first measure.

pall, And half a hun-dred of bold knights To bring her from bowerto

Vocal line and empty piano accompaniment staves for measures 13-16. The vocal line continues with the lyrics. The piano accompaniment staves are empty.



hall. _____

mf And as

dolce And as man - y gentle squires To tend up on them all.

mf

10

man - y gentle squires To tend up on them all. _____ To tend To

10

mf

Più mosso.

tend up on them all.

mf "God you save _____ My dear Ma -

mf "God you save _____ My dear Ma -

Più mosso.

pp

Red. 13849

dam God

dam God

8.

cresc.

ad.

f "You be
f "You be

you save and see?"

you save and see?"

ad.

wel - come king Est-mere Right wel - come un-to me"

wel - come king Est-mere Right wel - come un-to me"

cresc.

11

“And if you love me as you say So well and heart i -

“And if you love me as you say So well and heart i -

“And if you love me as you say So well and heart i -

“And if you love me as you say So well and heart i -

11

lee All that ev-er you are come a - bout, Soon sped now it shall

lee All that ev-er you are come a - bout, Soon sped now it shall

lee All that ev-er you are come a - bout, Soon sped now it shall

lee All that ev - - er you are come a.bout Soonsped now it shall

Poco allegro.

be.”

be.”

be.”

be.”

Then bespake her father dear: “My

Poco allegro.

daugh-ter I say nay; Re-mem-ber well the king of Spain

p *f non legato*

Agitato.

12

What he said yes - ter-day — He would pull down my halls and

Agitato. **12**

p cresc.

castles And reave*) me of my life. I can not blame him if he do, If I

p

*)bereave

p **Tranquillo.**
 "Your castles and your walls, fa - ther
 reave him of his wife"

Tranquillo.
mf
p

rall.
 — are strongly built a.bout, And there fore of the king of Spain — We need not stand in

rall.

Andante maestoso.
p
 doubt. Plight me your troth now king Estmere By heav'n and your right hand, That
 Plight me your troth now king Estmere By heav'n and your right hand, That

Andante maestoso.
p

yon will mar-ry me to your wife And make me queen of your land' — Then
 yon will mar-ry me to your wife And make me queen of your land' — Then
 Then
 Then
 Then

king Estmere he plight his troth By heav'n and his right hand, That he would mar-ry her
 king Estmere he plight his troth By heav'n and his right hand, That he would mar-ry her
 king Estmere he plight his troth By heav'n and his right hand, That he would mar-ry her
 king Estmere he plight his troth By heav'n and his right hand, That he would mar-ry her

to his wife And make her queen of his land.
 to his wife And make her queen of his land.
 to his wife And make her queen of his land. And he took leave of that
 to his wife And make her queen of his land.

dim. **13 Meno mosso.**
pp con espress.
dim. **13 Meno mosso.**

pp con espress.

And he took leave of that la.dy fair To go to his own coun.tree, To —

la.dy fair To go to his own coun - tree, To — fetch him dukes and lords and knights.

fetch him dukes and lords and knights.

pp

To fetch him dukes and

pp

To fetch him dukes and lords and knights.

To fetch him dukes and lords and knights, That married they might

lords and knights To fetch him dukes and lords and knights, That married they might

To fetch him dukes and lords and knights, That married they might

To fetch him dukes and lords and knights, That married they might

be.
be.
be.
be.

ppp

The first system consists of four vocal staves (soprano, alto, tenor, and bass) and a piano accompaniment. Each vocal staff begins with a whole note 'be.' followed by a rest. The piano accompaniment starts with a series of chords in the right hand and a steady eighth-note bass line in the left hand.

Più mosso.

The second system continues the piano accompaniment. The tempo is marked 'Più mosso.' The right hand features a more active melody with eighth and sixteenth notes, while the left hand maintains a rhythmic bass line.

a tempo stringendo poco a poco

The third system introduces vocal entries. The tempo is marked 'a tempo' and 'stringendo poco a poco'. The piano accompaniment features a prominent triplet in the right hand and a corresponding triplet in the left hand.

Alla marcia ma non troppo allegro.

pp

The fourth system is marked 'Alla marcia ma non troppo allegro.' and begins with a piano (*pp*) dynamic. The piano accompaniment features a marching-like rhythm with triplets in both hands.

sempre cresc. poco a

The fifth system continues the piano accompaniment. It features a 'sempre cresc. poco a' (always crescendo a little) instruction. The right hand has a more complex melodic line with triplets, and the left hand provides a steady bass line.

poco

14

f

cresc.

CHORUS.

ff

They had not rid.den scarce a mile

ff

They had not rid.den scarce a

ff

They had not rid.den scarce a mile

ff

They had not rid.den scarce a mile

ff

A mile forth of the town When in did come the king of Spain With
 mile A mile forth of the town When in did come the king of Spain With
 A mile forth of the town When in did come the king of Spain With
 A mile forth of the town When in did come the king of Spain With

*kem-pes ma - ny one. But in did come the king of Spain With
 *kem-pes ma - ny one. But in did come the king of Spain With
 *kem-pes ma - ny one. But in did come the king of Spain With
 *kem-pes ma - ny one. But in did come the king of Spain With

Poco rit. e molto pesante. rall.
 kem-pes ma.ny one: One day to mar-ry king Adland's daughter, Tother to car-ry her
 kem-pes ma.ny one: One day to mar-ry king Adland's daughter, Tother to car-ry her
 kem-pes ma.ny one: One day to mar-ry king Adland's daughter, Tother to car-ry her
 kem-pes ma.ny one: One day to mar-ry king Adland's daughter, Tother to car-ry her
Poco rit. e molto pesante. rall.

a tempo

home.

home.

home.

home.

a tempo

Allegro agitato.

f *cresc.*

She sent one af-ter king Est-mer In all the speed might be, That

Allegro agitato.

f *cresc.*

he must turn a - gain and fight — Or go home and lose — his la -

One while the page he went, A - nother while he

dye

p

mf

p legatissimo

ran. Till he'd o'er-ta-ken king Estmere I wis he nev-er

mf

15

f

“Ti - - ings, ti - ings— king Est-mere!”

f

**) blanne.*

15

f

“What

*) loitered

f "Oh ti - dings I can tell to you That
f "Oh ti - dings I can tell to you That
 ti - dings now my boy?"

Poco meno mosso.

will you sore an - noy. *mf* You had not rid - den scarce a mile,
 will you sore an - noy. *mf* You had not rid - den scarce a mile,

Poco meno mosso.

mf

A mile out of the town, When in did come the king of Spain with kempes ma - ny a
 A mile out of the town, When in did come the king of Spain with kempes ma - ny a

16

one: But in did come the king of Spain With ma - ny a bold ba -

one: But in did come the king of Spain With ma - ny a bold ba -

16

rone, T'one day to mar-ry king Adland's daughter, T'o.ther to car-ry her

rone, T'one day to mar-ry king Adland's daughter, T'o.ther to car-ry her

p Poco meno mosso.

home. My la-dy fair she greets you well, And ev-ermore well by

home. My la-dy fair she greets you well, And ev-ermore well by

p Poco meno mosso.

me: You must ei - ther turn a - gain and fight — Or go home — and

me: You must ei - ther turn a - gain and fight — Or go home — and

pp *rall.*

Allegro con spirito. 17

lose your la - dye —

lose your la - dye —

mf

"Read me, read me dear brother: My

mf

Allegro con spirito. 17 "Read me, read me dear brother: My

reade shall ^{*}ryse at thee. Whe - ther it is bet - ter to turn a - gain, Or go

reade shall ryse at thee. Whe - ther it is bet - ter to turn a - gain, Or go

*) "My counsel shall arise from thee?"

mf cresc.

"Now hark to me" says Ad-ler young, Your

mf cresc.

"Now hark to me" says Ad-ler young, Your

mf cresc.

home and lose my la - dye?" "Now hark to me" says Ad-ler young, Your

mf cresc.

home and lose my la - dye?" "Now hark to me" says Ad-ler young, Your

cresc.

reade must ryse in me, I quick - ly will de - vise a plan to

reade must ryse in me, I quick - ly will de - vise a plan to

reade must ryse in me, I quick - ly will de - vise a plan to

reade must ryse in me, I quick - ly will de - vise a plan to

8.....

18 *Meno mosso.*

set thy la - dy free?" *mf*

set thy la - dy free?" "My mother was a western wo - man And

set thy la - dy free?" *mf*

set thy la - dy free?" "My mother was a western

18 Meno mosso.

trump mf non legato

lear - ned in ^{*)}gramma - rye, And when I lear - ned at the school Some -

wo - man And lear - ned in ^{*)}gramma - rye, And when I lear - ned

thing she taught it me. There grows a herb with in this field And

at the school Some - thing she taught it me. There grows a herb with

if it were but known, His co - lour which is white and red, It

in this field And if it were but known, His co - lour which — is white and red, It

^{*)} Magic.

19

His colour which is brown and black,
shall make black and brown. His colour which is brown and
His colour which is brown and
shall make black and brown. His colour which is brown and black,

19

It will make red and white. The sword is not in all Eng-land up -
black, It will make red and white. The sword is not in all
black, It will make red and white. The sword is not in all
It will make red and white. The sword is not in all Eng-land up -

Poco animato.

on his coat will bite? "And
Eng - land up-on his coat will bite? "And
Eng - land up-on his coat will bite? "And
on his coat will bite? "And

Poco animato.
cresc.

you shall be a har-per Out of the north coun-tree, And I'll be your boy so

you shall be a har-per Out of the north coun-tree, And I'll be your boy so

you shall be a har-per Out of the north coun-tree, And I'll be your boy so

you shall be a har-per Out of the north coun-tree, And I'll be your boy so

*fain of fight And bear your harp by your knee: And you shall be the best

fain of fight And bear your harp by your knee: And you shall be the best

fain of fight And bear your harp by your knee: And you shall be the best

fain of fight And bear your harp by your knee: And you shall be the best

har-per That ere took harp in hand, And I will be the best sin-ger That

har-per That ere took harp in hand, And I will be the best sin-ger That

har-per That ere took harp in hand, And I will be the best sin-ger That

har-per That ere took harp in hand, And I will be the best sin-ger That

*) fond of fighting.

*poco rall.***20 Con spirito.**

e-ver sung in this land?"

e-ver sung in this land?"

e-ver sung in this land?"

e-ver sung in this land?"

And thus they renished them to ride On

poco rall. **20 Con spirito.**

And thus they renished them to ride On two good renished

thus they renished them to ride On two good renished steeds;

ride On two good renished steeds;

two good renished steeds; On two good renished steeds; And

two good renished steeds; On two good renished steeds; And

dim.

Meno mosso.

steeds And when they came to king Ad-lands hall, Of

And when they came to king Ad-lands hall, Of

when they came to king Ad-lands hall, Of red gold shone their

when they came to king Ad-lands hall, Of red gold shone their

Meno mosso.

red gold shone their weedes. _____

red gold shone their weedes. _____

weedes. _____

weedes. _____

Andante.

p dolce

Adagio.

pp

21

First system of musical notation, measures 21-22. The right hand (treble clef) features a series of chords and a descending melodic line. The left hand (bass clef) plays a continuous eighth-note accompaniment. The tempo/mood marking *con espress.* is present.

Second system of musical notation, measures 23-24. The right hand continues with chords and a descending line. The left hand's eighth-note accompaniment continues.

Third system of musical notation, measures 25-26. The right hand has a more active melodic line. The left hand continues with eighth notes. The marking *R.H.* is present.

Fourth system of musical notation, measures 27-28. The right hand features a melodic line with some rests. The left hand continues with eighth notes. The marking *mf* is present.

Fifth system of musical notation, measures 29-30. The right hand has a melodic line. The left hand continues with eighth notes. The marking *pp poco stringendo* is present.

Sixth system of musical notation, measures 31-32. The right hand has a melodic line. The left hand continues with eighth notes. The marking *mf* is present. Measure 32 ends with a *dim.* marking.

22

Andante.

pp dolce Then king Estmerehe took his harp, And played a pretty *con espress.*

pp dolce Then king Estmerehe took his harp, And played a pretty *con espress.*

Andante.

pp dolce Then king Estmerehe took his harp, And played a pretty *con espress.*

thing.

thing.

p cresc. Molto agitato. The lady up start from the board, And would have gone from the

thing.

Molto agitato.

cresc.

23 Moderato.

king.

ff

"Stay thy harp proud harper, For God's love I

23 Moderato.

rall.

pray thee, For and thou playes as thou begins, Thoult till my bride from me."

rall.

a tempo sempre agitato

24

p dolce

He

a tempo sempre agitato

p *pp*

24

p dolce

He

stroke again up - on his harp, And played a pretty thing;

cresc.

p dolce

He stroke again up - on his harp, And

stroke again up - on his harp, And played a pretty thing;

p dolce

He

poco accel.

played a pretty thing;

cresc.

stroke again up - on his harp, And played a pretty thing;

poco accel.

cresc.

cresc.

25 Più mosso.
cresc.

The la-dyelaugheda loud laughter As she sat by the
 The la-dyelaugheda loud laughter As she sat by the
 The

Più mosso.
f cresc.

25

king The la-dyelaugheda loud laugh-ter As she sat by the
 king The la-dyelaugheda loud laugh-ter As she sat by the
 la-dyelaugheda loud laugh-ter As she sat by the king.
 la-dyelaugheda loud laugh-ter As she sat by the king.
 LH

Moderato maestoso.

king.
 king.
 "Sell me thy harp, thou proud harp - er, And thy string-és
 "Sell me thy harp, thou proud harp - er, And thy string-és

Moderato maestoso.

8

rall.

all, For as man - y gold nobles thousalthave Asherebe rings in the

all, For as man - y gold nobles thousalthave Asherebe rings in the

rall.

Un poco vivace.

hall

hall

Un poco vivace.

f dim. *p* *mf* dim.

mf

He

26

played a - gain both loud and shrill

He

mf

mf

He played a - gain both loud and shrill

He played a - gain both loud

mf

poco stringendo
cresc.

played a - gain both loud and shrill.

both loud and shrill.

He played a -

mf cresc.

poco stringendo
cresc.

cresc.

27 *accel.*

gain both loud and

and shrill

27

Molto vivace.

shrill

And

Molto vivace.

ff

ff

"Oh

ff

"Oh

Ad - ler he did sing

Maestoso (ma non troppo lento).

la - dy this is thy own true love No har - per but a
la - dy this is thy own true love No har - per but a

Maestoso (ma non troppo lento).

ff *R.H.*

Meno mosso.

king!"
king!"

Meno mosso.

ff

ff *Largo.* *accel.*
"Oh la - dy, this is thy own true love As
"Oh la - dy, this is thy own true love As
"Oh la - dy, this is thy own true love As
"Oh la - dy, this is thy own true love As

ff *Largo.* *accel.*

29 Moderato.

plain - ly thou mayst see; And I'll rid thee of that foul paynim That parts thy love and
 plain - ly thou mayst see; And I'll rid thee of that foul paynim That parts thy love and
 plain - ly thou mayst see; And I'll rid thee of that foul paynim That parts thy love and
 plain - ly thou mayst see; And I'll rid thee of that foul paynim That parts thy love and

29 Moderato.

Più mosso.

thee" *p parlante* The ladye blushed,
 thee" *p parlante* The ladye blushed,
 thee" *p parlante* The la - dye looked,
 thee" *p parlante* The la : dye looked,

Più mosso.

30

And blushed and looked a - gain, And
 And blushed and looked a - gain, And
 And blushed And Ad - ler he hath drawn his brand*)
 And blushed, And Ad - ler he hath drawn his brand*)

30.

Ad - ler he hath drawn his brand And hath the Sow - dan

Ad - ler he hath drawn his brand And hath the Sow - dan

And hath the Sow - dan

And hath the Sow - dan

stringendo 31

slain.

slain.

slain.

slain.

mf cresc.

Up then rose the kempereye*)

stringendo 31

p

mf cresc.

Up then rose the kempereye*) men,

mf cresc.

Up then rose the kempereye*) men,

mf cresc.

Up then rose the kempereye*) men,

men,

mf

*) soldier men

And loud they gan to cry, "Ah

And loud they gan to cry, "Ah

And loud they gan to cry, "Ah trai - tors,

And loud they gan to cry, "Ah trai - tors,

trai - tors, Ah trai - tors, ye have slain our

trai - tors, Ah trai - tors, ye have slain our

Ah trai - tors,

8. Ah trai - tors,

king And therefore ye shall die die

ye have slain our king Therefore ye shall die die

king And therefore ye shall die die

ye have slain our king Therefore ye shall die die

8.

32 accel.

therefore ye shall

therefore ye shall

therefore ye shall

therefore ye shall

32 therefore ye shall accel.

Molto maestoso (quasi andante).

33 accel.

die."

die."

die."

die."

ff

3

3

Molto maestoso (quasi andante).

33 accel.

ff King Estmere threw his harp a

ff King Estmere threw his harp a

ff King Estmere threw his harp a

ff King Estmere threw his harp a

ff Allegro risoluto.

Allegro risoluto.

3

34

side And ^{*)}swith he drew his ^{**)brand}

side And ^{*)}swith he drew his ^{**)brand}

side And ^{*)}swith he drew his ^{**)brand}

side And ^{*)}swith he drew his ^{**)brand}

34

And Est - mere he and Ad - ler

And Est - mere he and Ad - ler

And Est - mere he and Ad - ler

And Est - mere he and Ad - ler

young Right stiff and stour can stand

young Right stiff and stour can stand

young Right stiff and stour can stand

young Right stiff and stour can stand

^{*)}swiftly. ^{**)sward.}

50 35 Strepitoso.

rit.

Musical score for measures 35-36. The tempo is Strepitoso and the dynamics are *fff*. The music is in 2/4 time and features a rapid, tremolos-like texture in the piano accompaniment. The vocal parts have rests.

Musical score for measures 35-36. The tempo is Strepitoso and the dynamics are *fff*. The music is in 2/4 time and features a rapid, tremolos-like texture in the piano accompaniment. The vocal parts have rests.

Musical score for measures 36-37. The tempo is allargando and the dynamics are *fff* and *dim.*. The music is in 2/4 time. The vocal parts enter with the lyrics: "And aye their swords — so sore can fight Through help of Gramma -".

Musical score for measures 36-37. The tempo is allargando and the dynamics are *fff* and *dim.*. The music is in 2/4 time. The vocal parts enter with the lyrics: "And aye their swords — so sore can fight Through help of Gramma -".

Musical score for measures 36-37. The tempo is allargando and the dynamics are *fff* and *dim.*. The music is in 2/4 time. The vocal parts enter with the lyrics: "And aye their swords — so sore can fight Through help of Gramma -".

Musical score for measures 36-37. The tempo is allargando and the dynamics are *fff* and *dim.*. The music is in 2/4 time. The vocal parts enter with the lyrics: "And aye their swords — so sore can fight Through help of Gramma -".

p **Andante.** *pp*

That soon they have slain the kemp - 'rye men.

p *pp*

That soon they have slain the kemp - 'rye men.

p *pp*

That soon they have slain the kemp - 'rye men.

p *pp*

That soon they have slain the kemp - 'rye men.

Andante.

pp

mf

p pesante *mf*

38 *p dolce* *pp* **Adagio.**

p dolce Or forced them all Or forced

p dolce Or forced them all to flee Or forced them

Or forced them all to flee Or forced them

p dolce *pp*

Or forced them all to flee Or forced them

38 *p* **Adagio.**

morendo *Andante.* 39

them all _____ to flee. _____

all Or forced them all to flee. _____

all Or forced them all to flee. _____

all Or forced them all to flee. _____

morendo *Andante.* 39

pp *p*

semplce *p*

King

8

Allegretto.

Estmeretookthat fair ladye And married her to his wife, And brought her home to merry

Allegretto.

England, With her to lead his life

With her to lead his

poco cresc.
King Estmere took that fair la-

pdolce
With her to lead his life, King Estmere, King Estmere took that

poco cresc.
life, King Est - mere took that

senza cresc.
dye and married, and married her to his

Estmere took that fair ladye and married her to his wife, And brought her home to

fair ladye and married her to his wife And

wife — King Est — mere took that fair la - dye And —
 merry England, With her to lead his life. King Est — mere took that
 brought — her home to mer - ry Eng - land,
 her to his wife, And brought her home to merry England, And

cresc. *cresc.* *cresc.*

mar - ried, And married her to his wife And —
 fair la - dye, that fair la dye, King Est — mere took that
 And brought her home to mer - ry Eng -
 mar - ried, And mar - ried her to his wife, his

f *3* *dim.* *mf* *p* *cresc.*

41 Stringendo

mar - ried her to his wife, And brought and brought her home to merry
 fair ladye, And married her and mar - ried her to his wife, And
 land, With her to lead his life. And brought her home, And
 wife, And brought her home, And

f *3* *dim.* *p* *R.H.* *cresc.*

41 Stringendo

mar - ried her to his wife, And brought and brought her home to merry
 fair ladye, And married her and mar - ried her to his wife, And
 land, With her to lead his life. And brought her home, And
 wife, And brought her home, And

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

Eng-land With her to lead his life. With
brought her home And brought her home to merry
brought her home to merry England, With her to lead his life
brought her home to merry England, With her With her to

her to lead his life. And brought her home to mer-ry
Eng-land, With her to lead his life With
And brought her home to merry Eng-land, With her to lead his
lead his life. With her to lead his life With

Più mosso.
Eng-land To lead his life to
her to lead his life, his life to
life his life to
her to lead his life to

Più mosso.
pp

[illegible]

con larghezza

wife, And brought her home to merry England, With her to lead his life, With
 wife, And brought her home to merry England, With her to lead his life, With
 wife, And brought her home to merry England, With her to lead his life, With
 wife, And brought her home to merry England, With her to lead his life, With

con larghezza

her to lead, to lead — his life. ———
 her to lead, to lead — his life. ———
 her to lead, to lead — his life. ———
 her to lead, to lead — his life. ———



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